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POLSKA SZKOŁA UMUZYKALNIENIA



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musicalia

II

Stefan Wysocki

CZYTANKI MUZYCZNE

Zeszyt I.



NAKŁAD

GEBETHNERA I WOLFFA

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II

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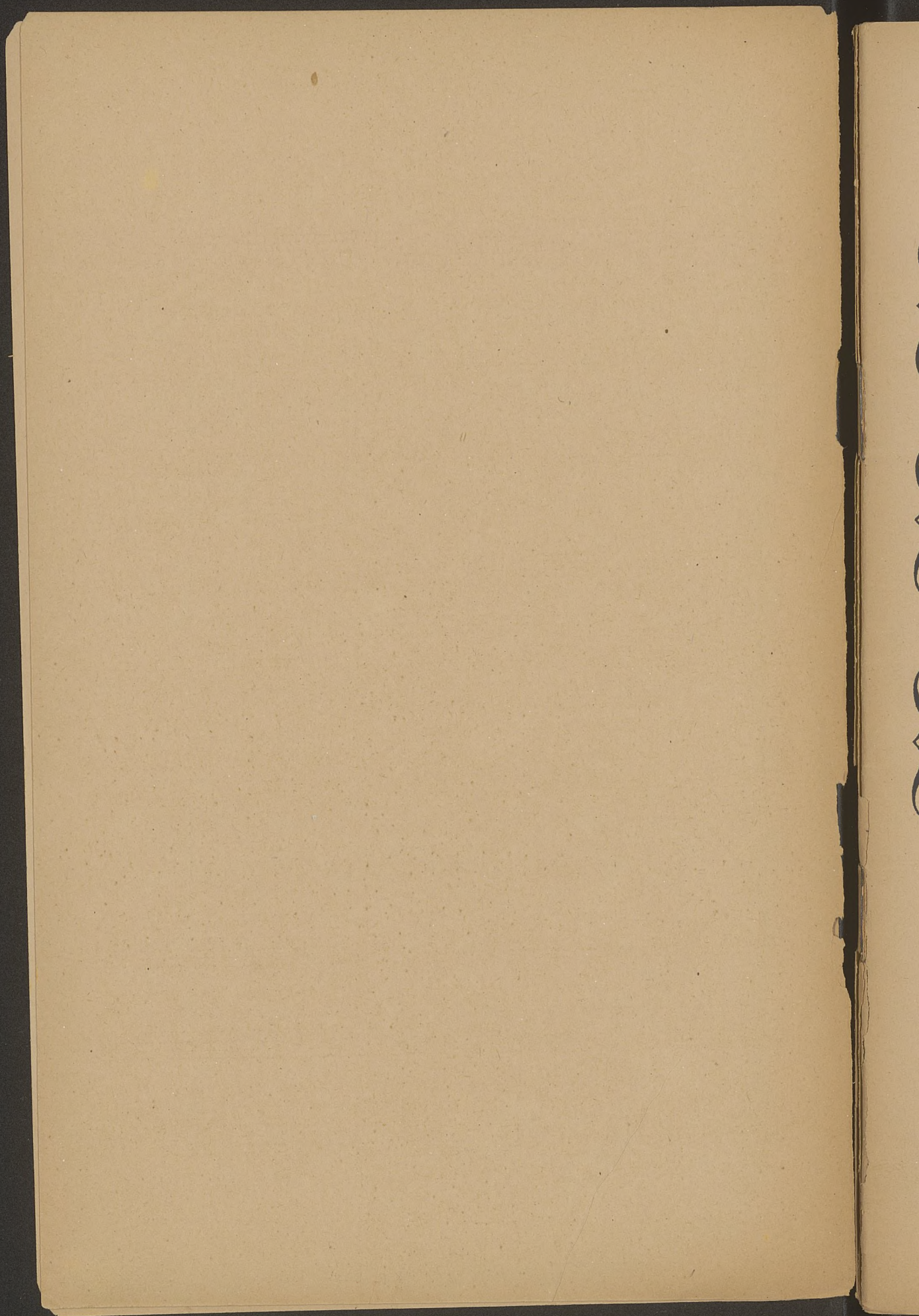
Do nauczyciela.

1. Podczas słuchania utworu muzycznego daje się wyczuwać stale, chociaż niekiedy półświadomie, pewna charakterystyczna zależność wszystkich poszczególnych momentów od toniki i akordu tonicznego. Wyczuwanie to jest jednym z warunków t. zw. „rozumienia muzyki“. Z drugiej strony może i powinno ono stanowić znakomitą pomoc i niezawodny sprawdzian przy czytaniu nut głosem.

2. Wychodząc z założenia, że dla sluchu interwale konsonansowe stokroć są przystępniejsze od interwali dysonansowych i że dla głosu żadnych istotnych trudności nie nastęrczają, — należy oprzeć całą naukę o tonach na interwałach akordu doskonałego, nie zaś na sekundach porządku gamowego lub na wielce zawodnem wyczuwaniu różnicy pomiędzy całym tonem a półtonem. Utożsamiając w następstwie akord doskonały, dla którego podstawa jest tonem kończącym, z akordem tonicznym gamy majorowej, — traktujemy tą ostatnią, jako akord doskonały z czterema tonami przyległemi, wypełniającemi luki między tonami akordu.

3. Tonacje, uzależnione ściśle od kamertonu, nie posiadają pod względem muzycznym żadnej istotnej przewagi nad tonacjami zupełnie dowolnie obranemi, byle zachowującemi ustalone stosunki między stopniami gamy. Nie jest przeto celowem obarczać na wstępie świadomość ucznia pojęciem o zależności rozmaitych tonacji od jednej głównej, gdy chodzi wyłącznie o opanowanie wewnętrznych stosunków między tonami tej samej tonacji. Stąd zamiast solmizacji, związanej pojęciowo z matematycznie wymierzoną wysokością tonów absolutnych, wskazanem jest używać w tem studjum początkowem zwykłej numeracji stopni gamy. Dla wygody można wprowadzić następujące skróty:

1,	2,	3,	4,	5,	6,	7,	1,
je,	wa,	to,	cze,	pan,	sze,	sie,	je.



PRZYKŁAD.

sol fa sol la do si mi mi re do do si
to wa to cze sze pan je je sie sze sze pan
re do re mi sol fa si si la sol sol fa

mi mi re do do si la do la sol si sol
je je sie sze sze pan cze sze cze to pan to
si si la sol sol fa mi sol mi re fa re

1. fa sol la do do si do si la re fa mi
wa to cze sze sze pan sze pan cze sie wa je
do re mi sol sol fa sol fa mi la do si
2.

NA LINJACH AKORDOWYCH.

to wa to cze sze pan je je sie sze sze pan
je je sie sze sze pan cze sze cze to pan to
1. wa to cze sze sze pan 2. sze pan cze sie wa je

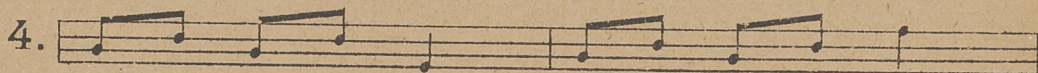
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Zeszyt I.

St. Wysocki.



*Zastrzega się wszelkie prawa autorskie.
Warszawa 1923 Gebethner i Wolff.*

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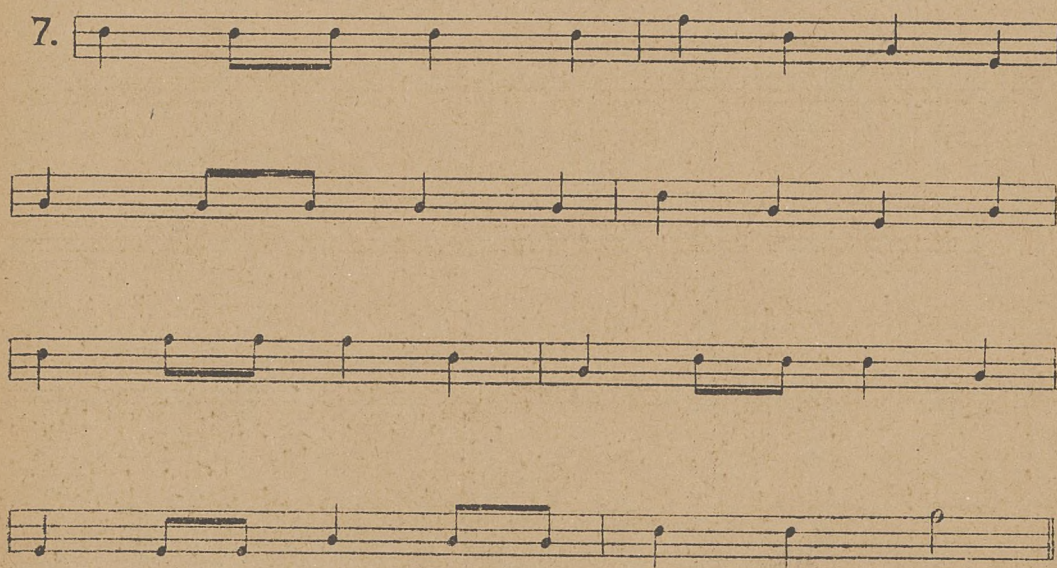
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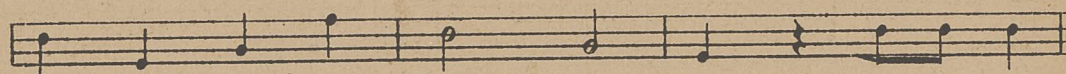
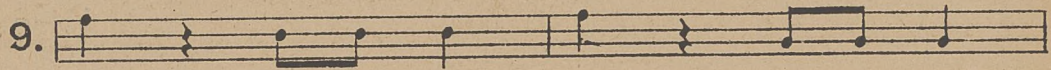
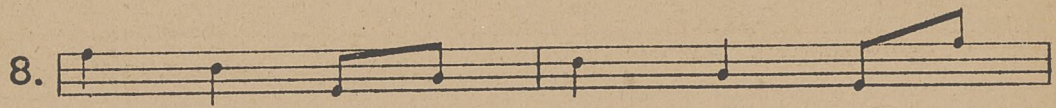


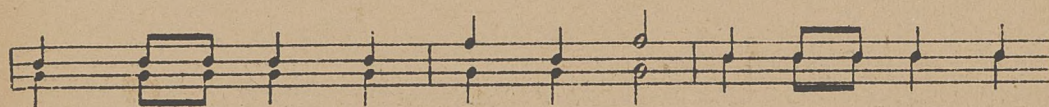
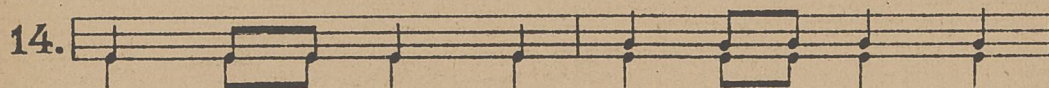
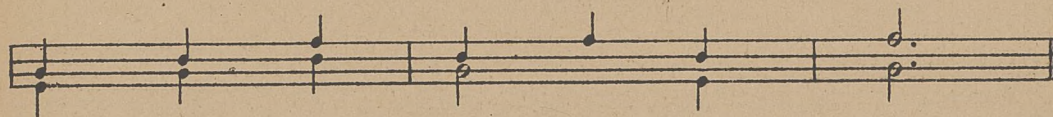
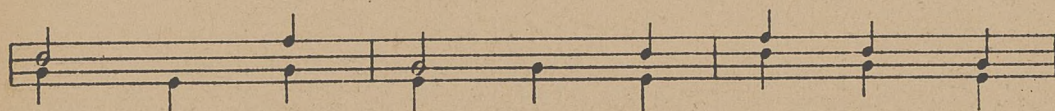
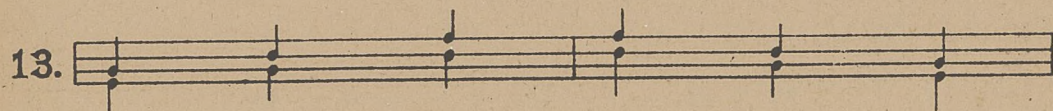
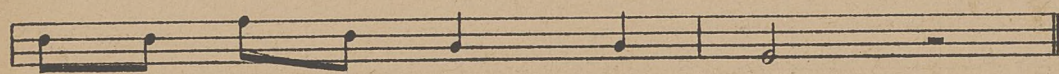
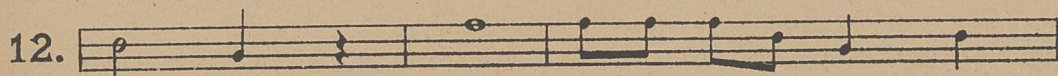
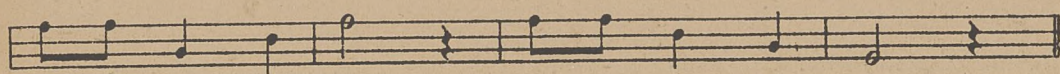
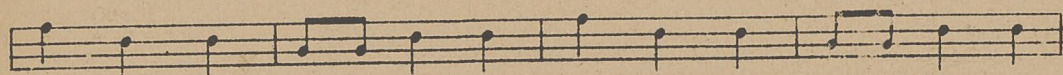
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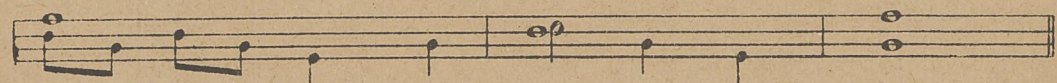
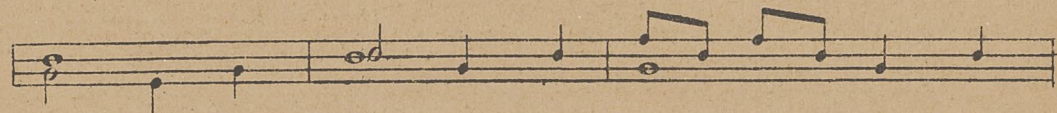



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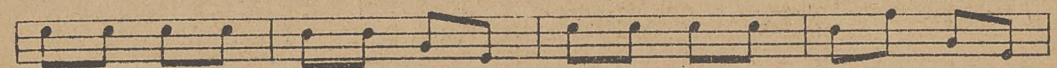


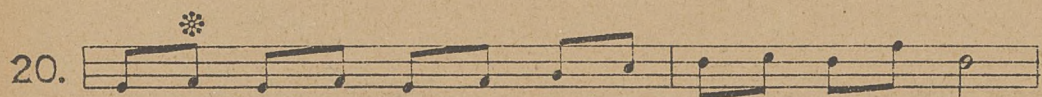
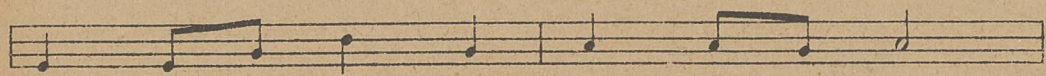
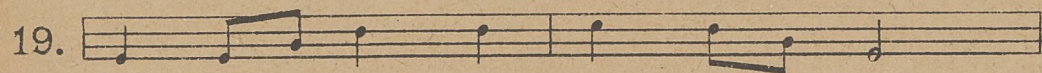
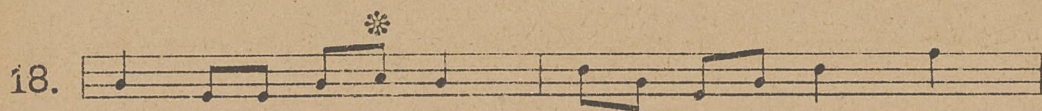


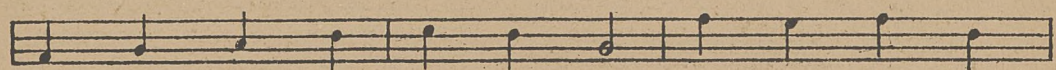
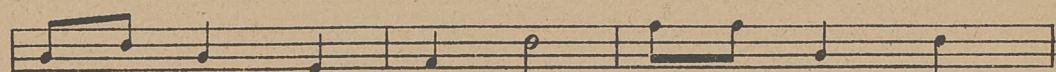
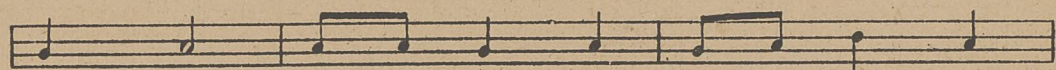
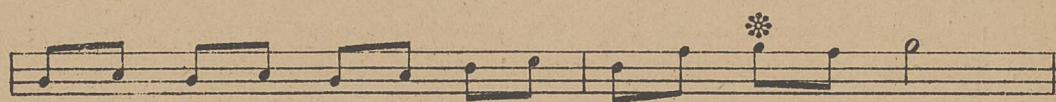


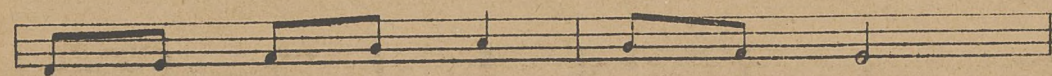
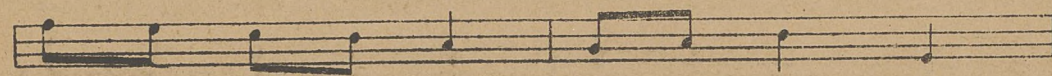
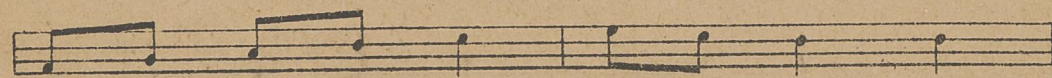
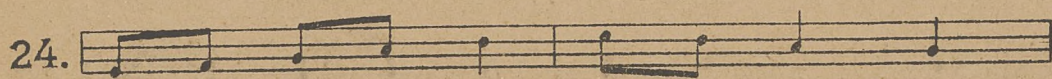
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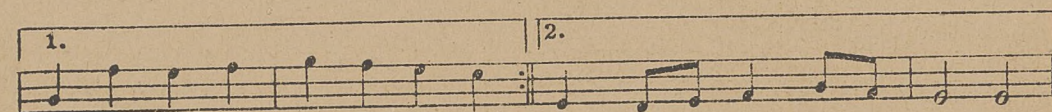
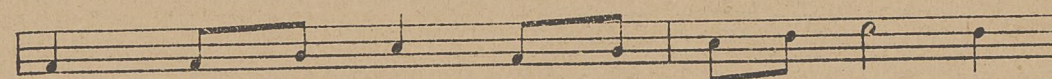
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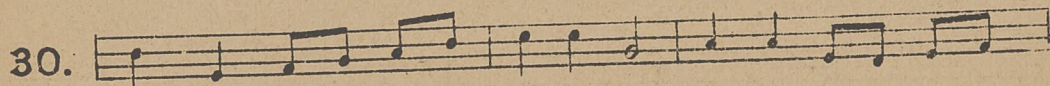
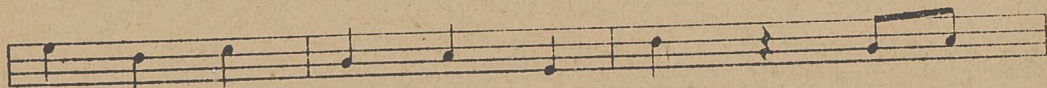
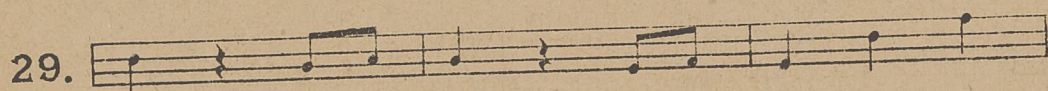
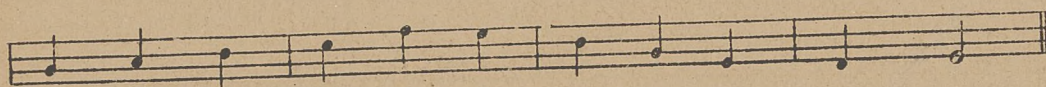
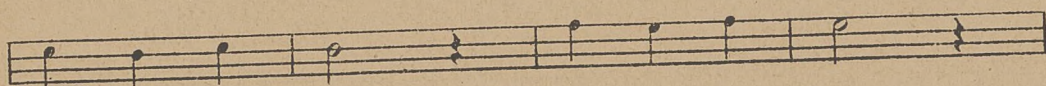
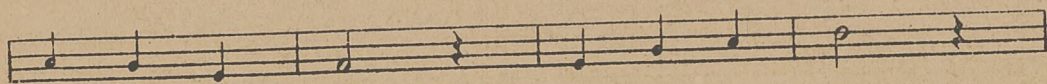
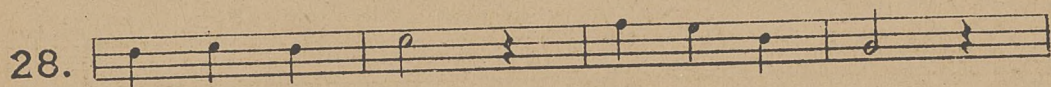
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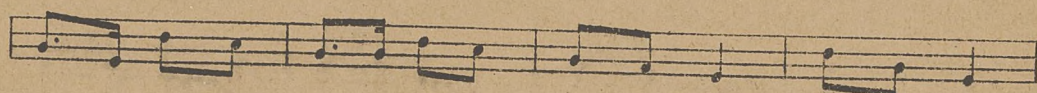
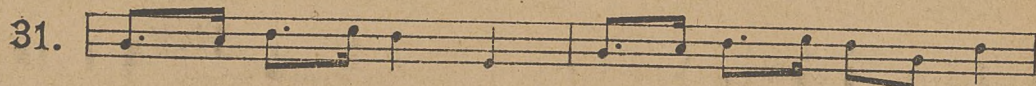
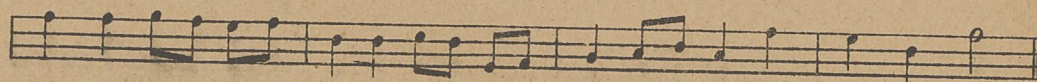
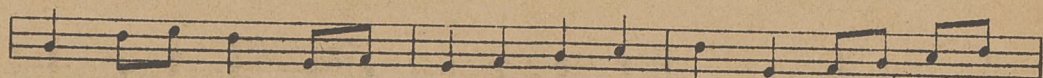


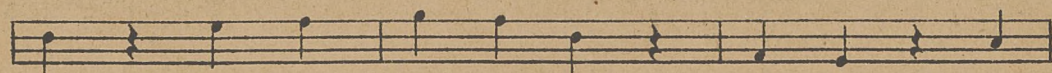
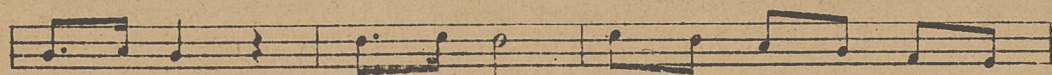
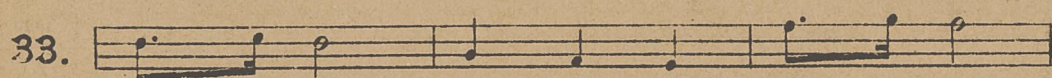
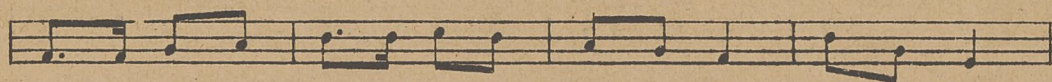


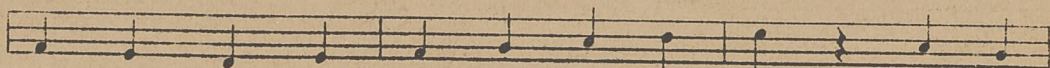




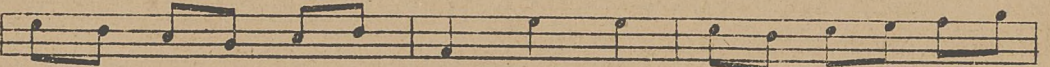
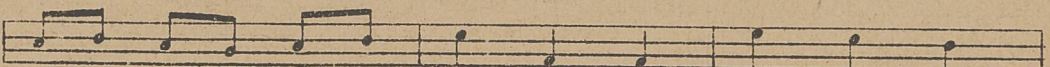




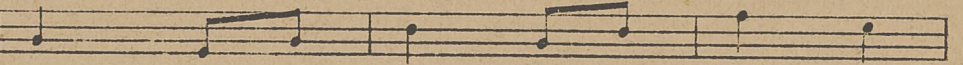


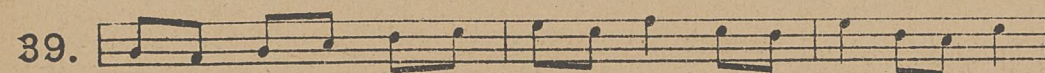
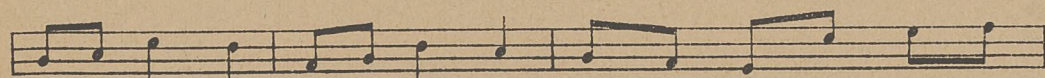
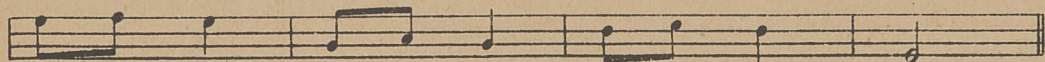


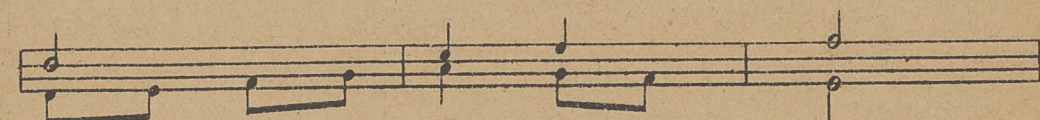
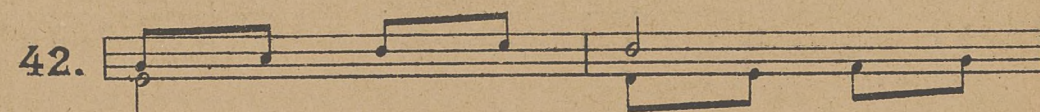
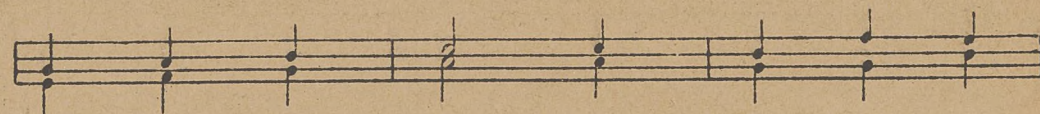
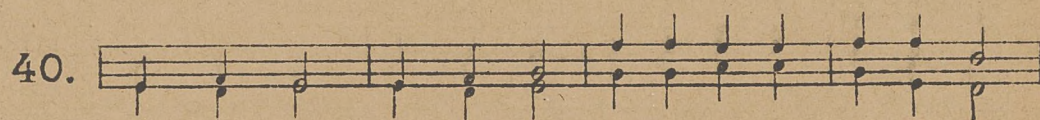
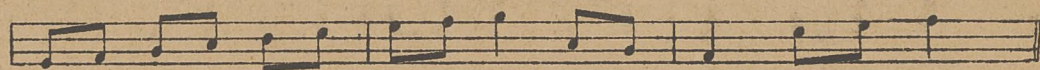
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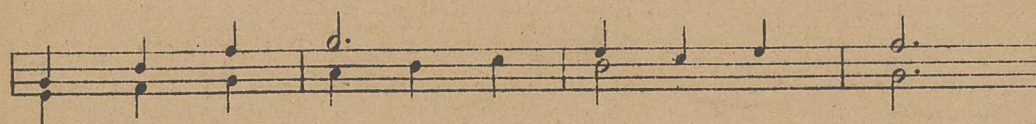
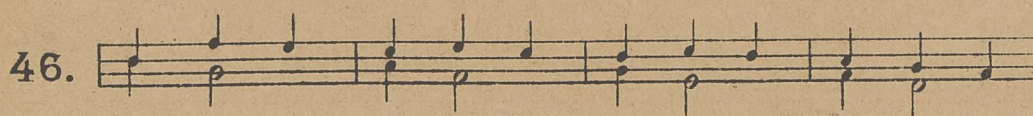
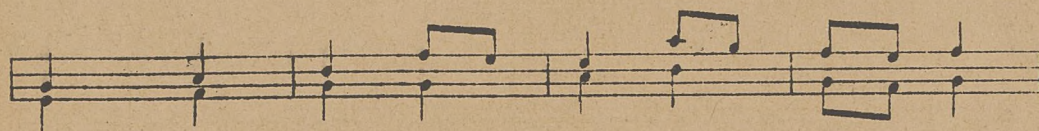
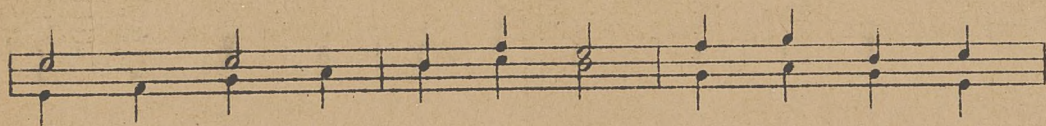
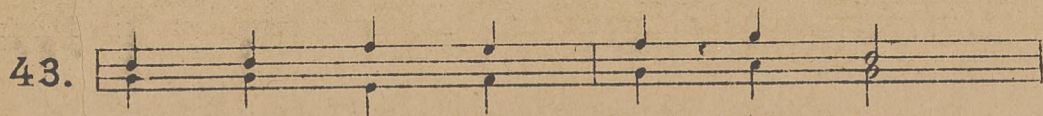


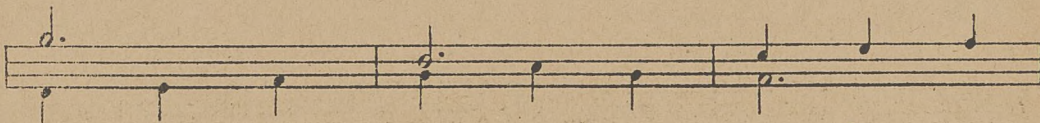
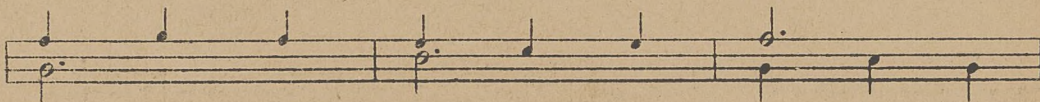
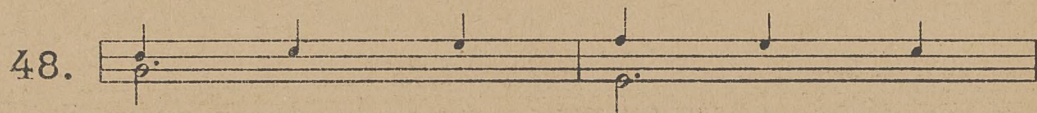
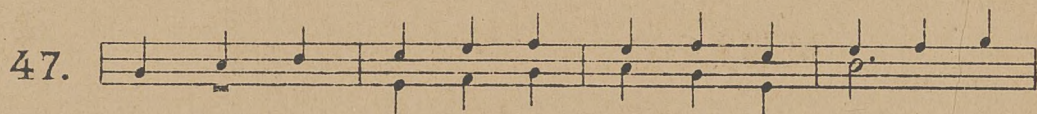
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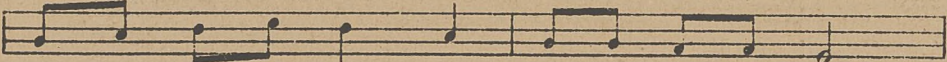
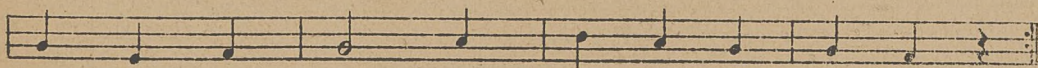


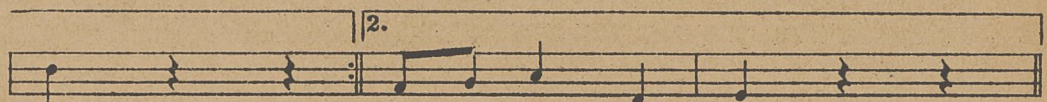
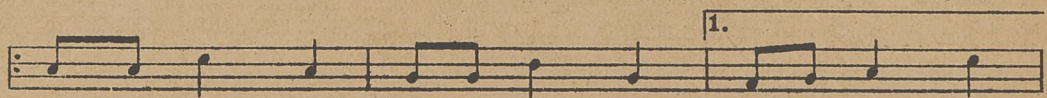
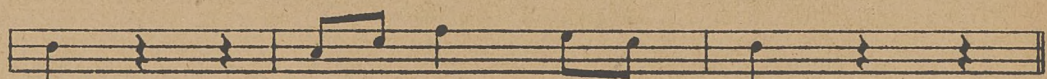
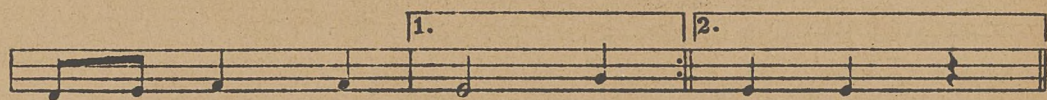
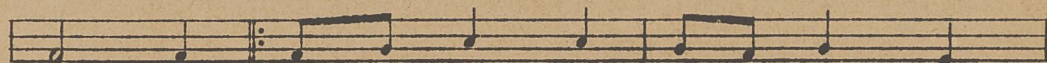
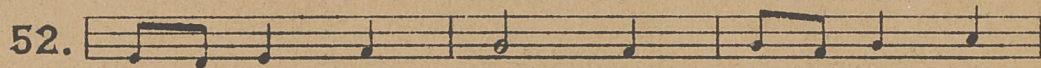
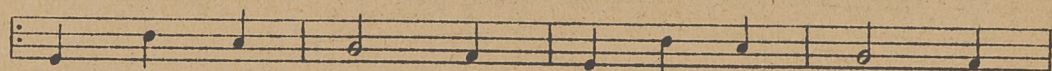


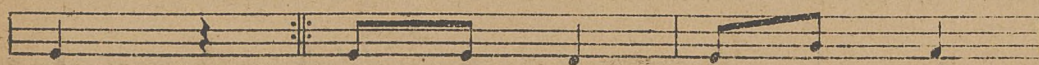
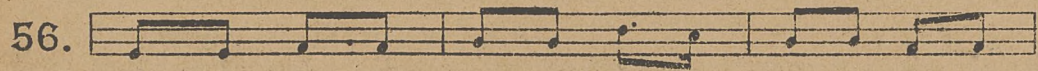
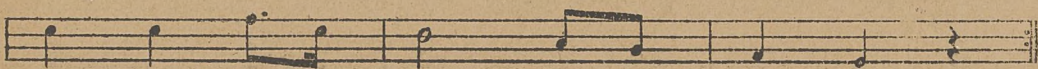
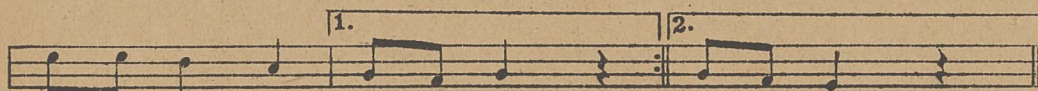
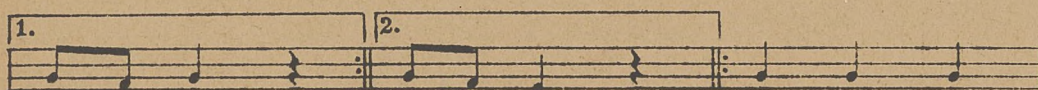


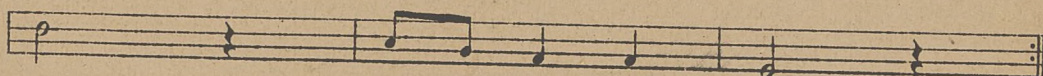
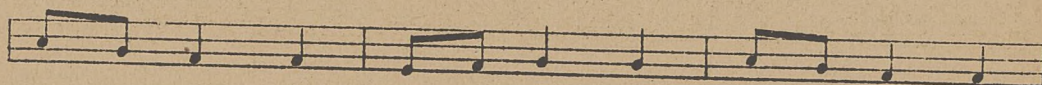
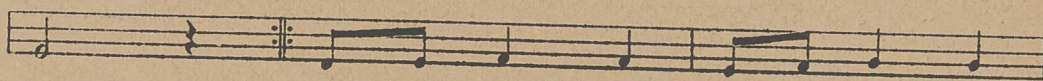
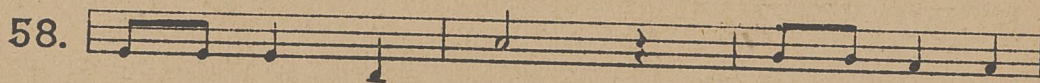
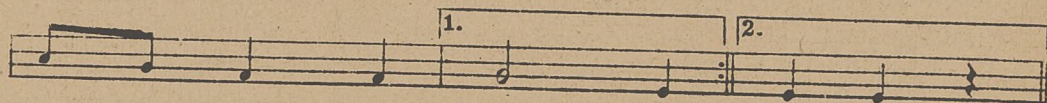
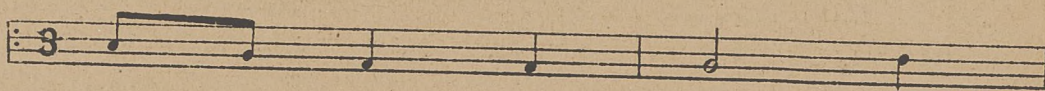
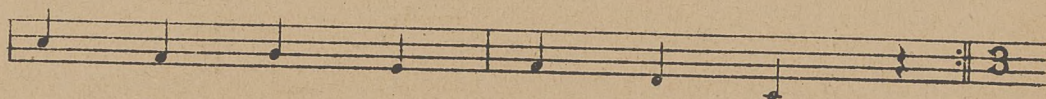
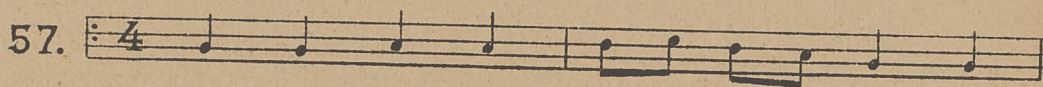
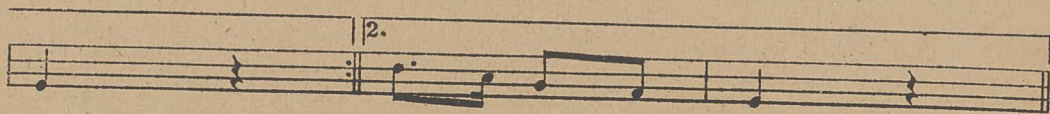
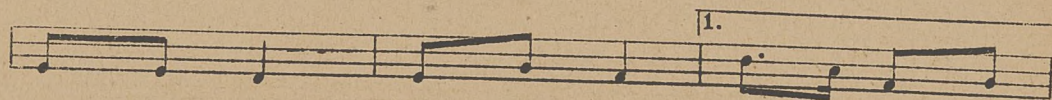


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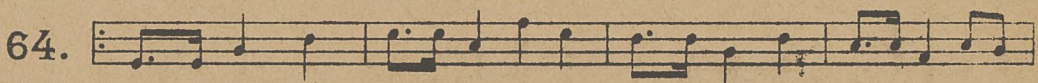
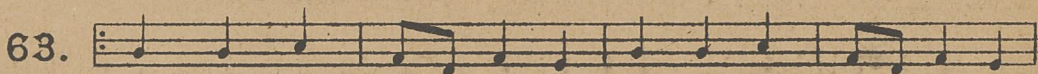
49.  Musical notation for item 49, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Musical notation for item 49, second staff. It continues the melody from the first staff. Musical notation for item 49, third staff. It continues the melody from the second staff and ends with a double bar line.50.  Musical notation for item 50, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Musical notation for item 50, second staff. It continues the melody from the first staff. Musical notation for item 50, third staff. It continues the melody from the second staff and ends with a double bar line.51.  Musical notation for item 51, first staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Musical notation for item 51, second staff. It continues the melody from the first staff and ends with a double bar line.

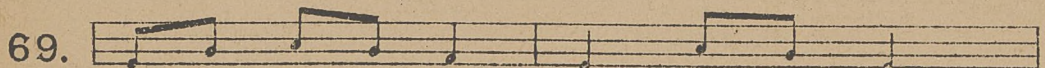
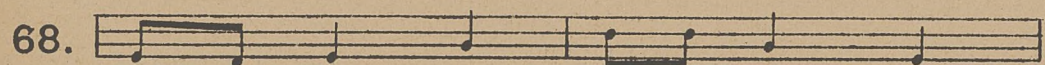
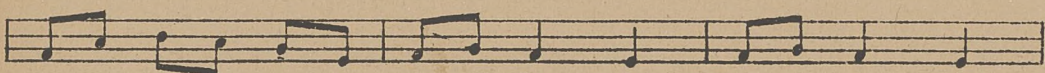
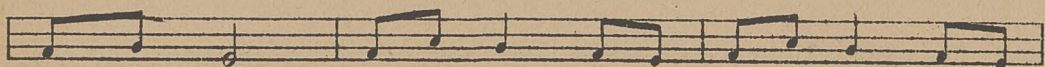


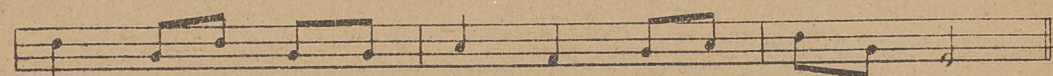
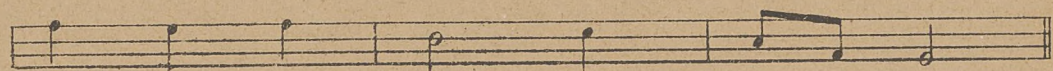
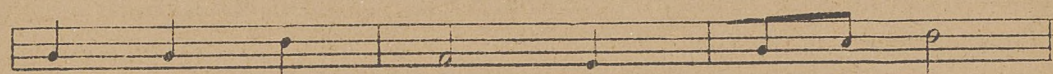
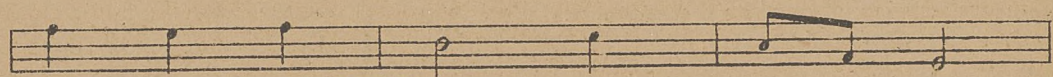
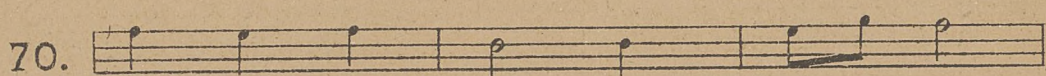
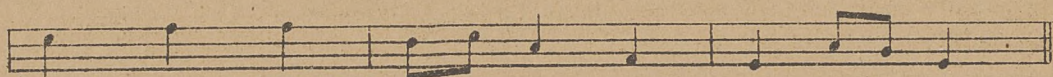


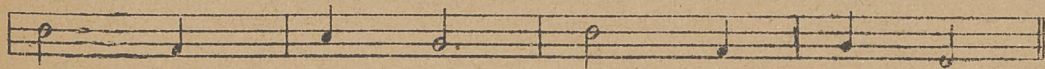
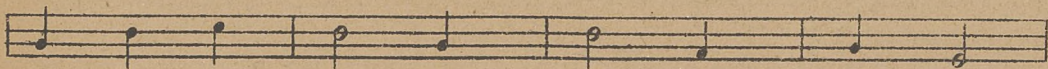
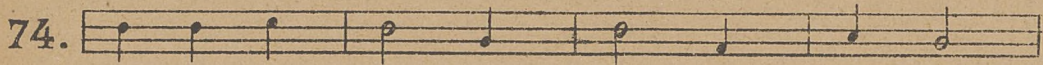
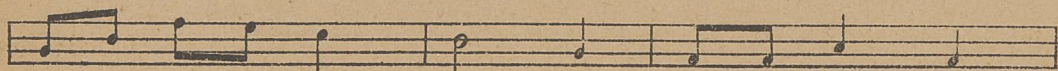
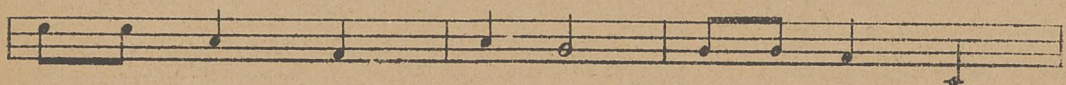


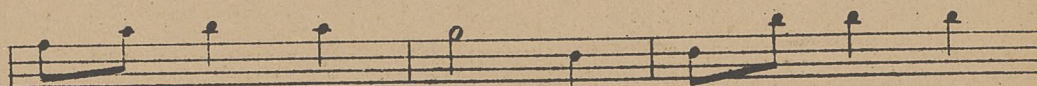
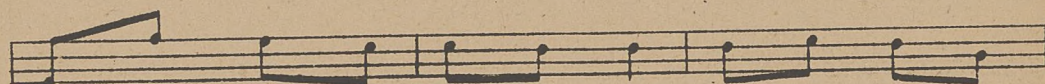
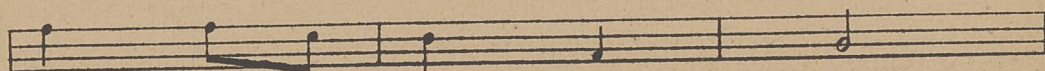
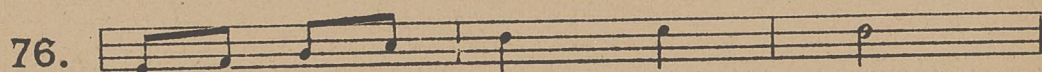
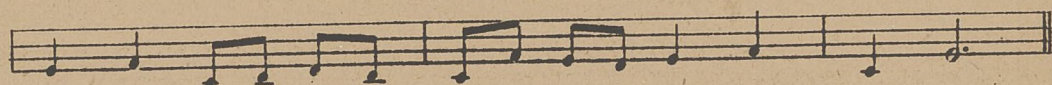
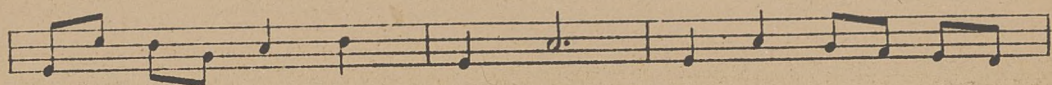
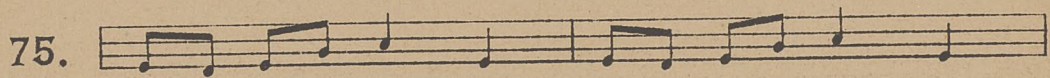
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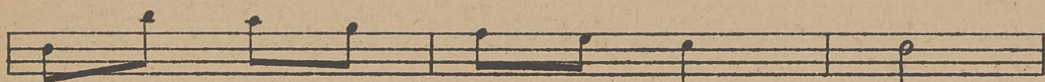


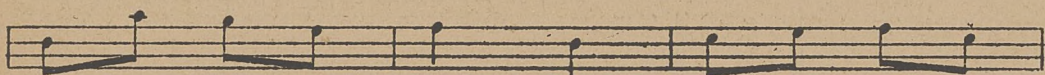




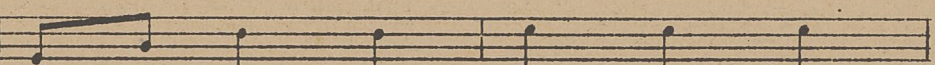


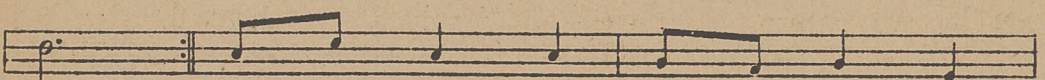
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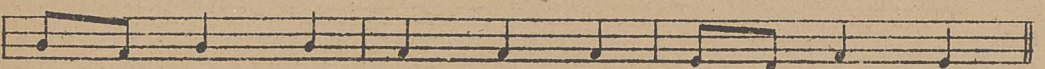


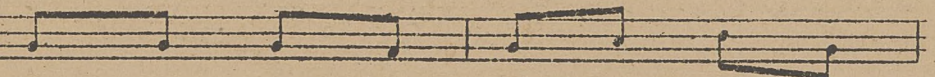


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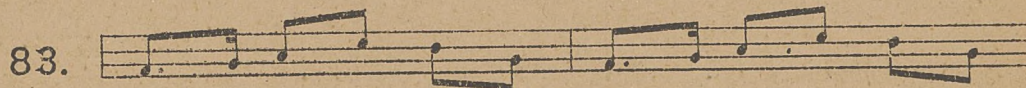
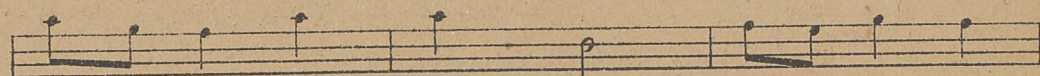
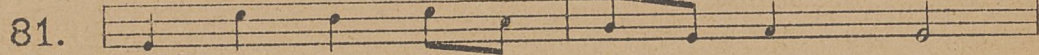
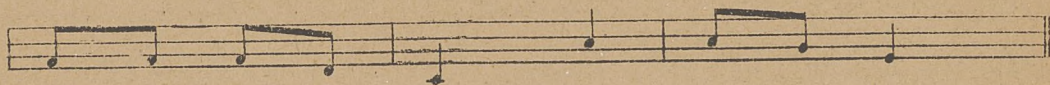


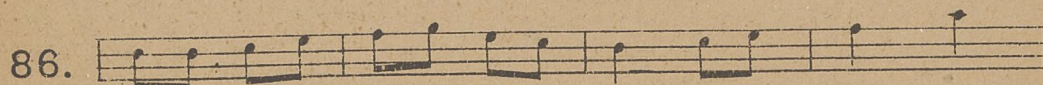
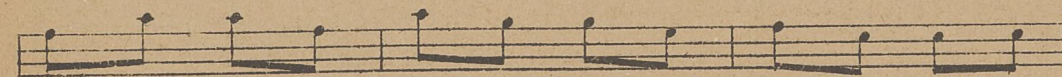
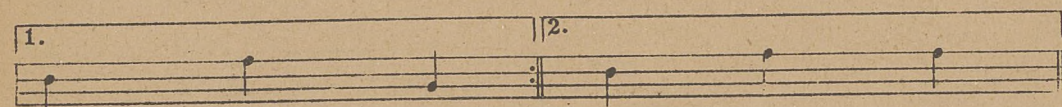
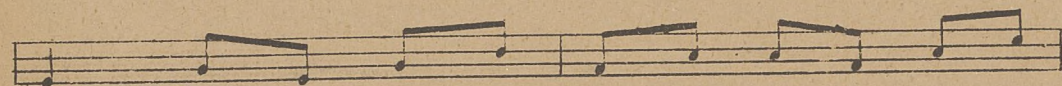
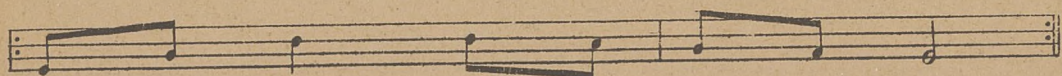


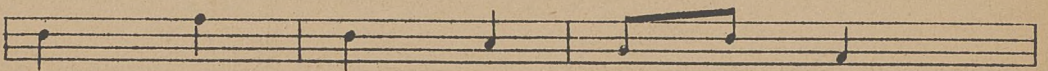
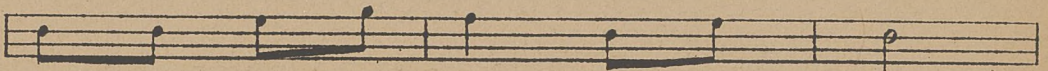
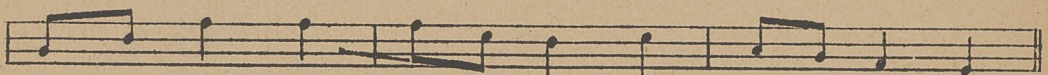
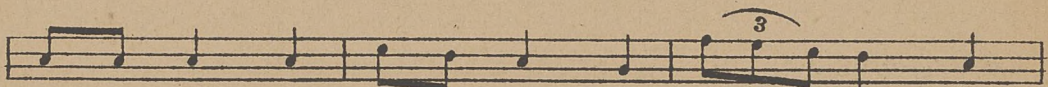
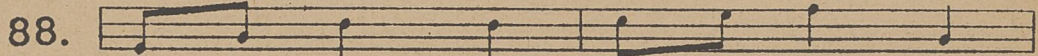
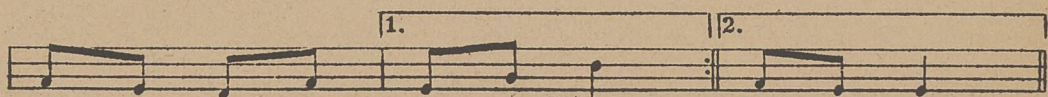
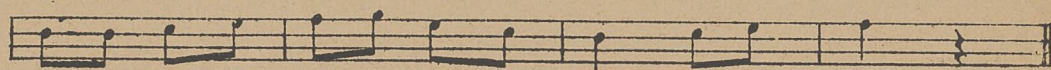


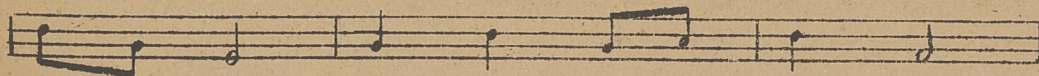
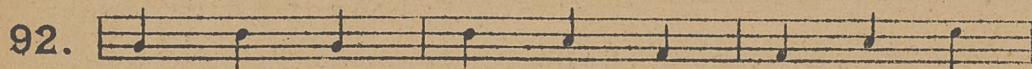
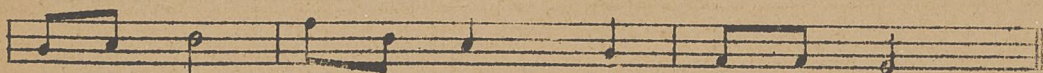
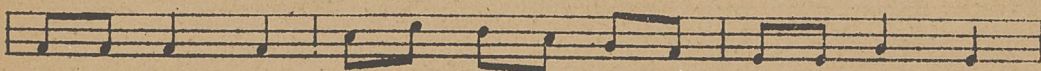
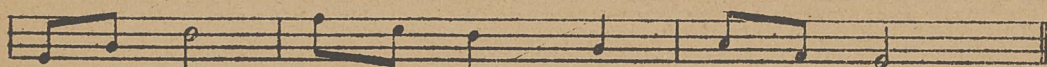
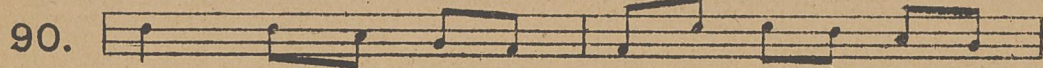
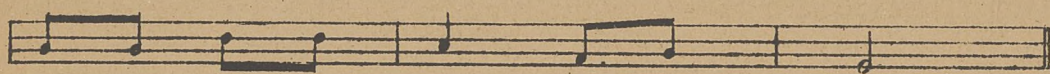
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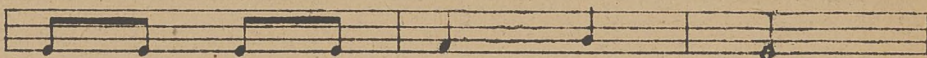
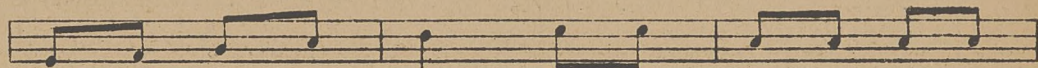
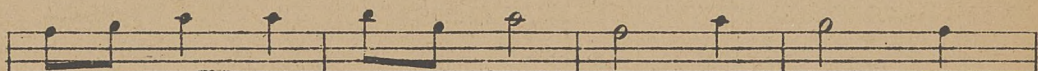
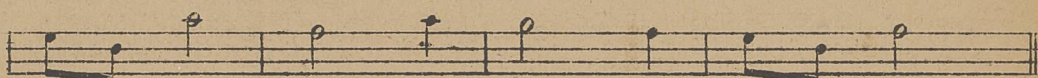
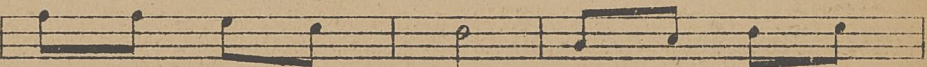
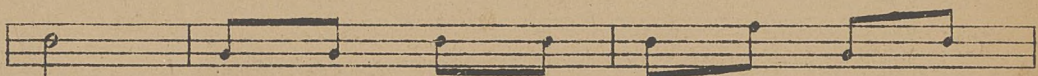
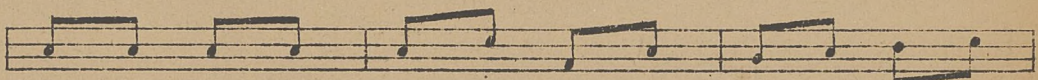




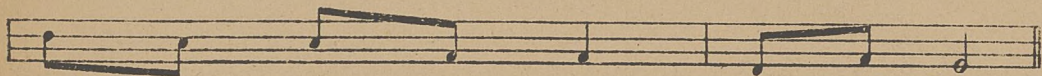
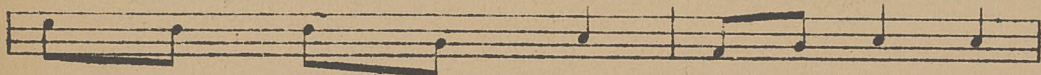
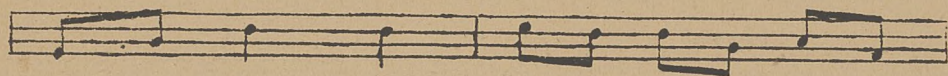




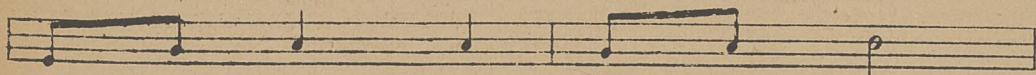


93. A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.94. A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.95. A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.A single musical staff containing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

96.



97.



G6372W

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VNIV. CRACOVIENSIS
LABELL.

